



Music Since 1742

Moravian College Music Department

7:00 PM - Sunday, March 29, 2015

Peter Hall - Hurd Campus

## Guitar Ensemble & Celtic Ensemble

Morenita do Brazil (Guitar Duet)

Giuseppe Farrauto (b.1915)

Henry McCormack & Josh Mercado

Cuban Landscape with Rain (Guitar Quartet)

Leo Brouwer (b.1939)

Lehigh Valley High School for the Arts Guitar Quartet

Amanda Hodes, Kris Ramakrishna, Cayden Wiesner, Mike Velez

Sonatina, No. 1 Op. 8

Ignaz Pleyel (1757-1831)

Arr. Joseph Castle

Orientale

César Cui (1835-1918)

Arr. Joseph Castle

Caprice, No. 14

Niccolò Paganini (1782-1840)

Arr. Joseph Castle

### Moravian College Guitar Ensemble

Josh Mercado, Henry McCormack, Rebecca Sheldon, Christina Isernia,

Donald Sanzo, Dan Coughlin, Vince Gentilcore, Wescott Yeau

- short pause -

### Peace, Justice and War --- Celtic Style

Over the Hills and Far Away / O'Sullivan's March

Traditional Irish

*The melody to this song dates back at least to the 17th century. The words sung today were first heard in a 1706 play by Irish dramatist George Farquhar called **The Recruiting Officer**, a late restoration comedy that debuted in Dublin. This version of the traditional song was more recently used in the opening credits of the 1990's BBC dramatic television series **Sharpe's Rifles** about an ambitious and hardened soldier from Yorkshire and his band of chosen men. We follow this little song with a "clan march" used by Irish Chieftain Donal Cam O'Sullivan Beare from Southwestern*

Ireland who in 1603 led 1,000 followers across Ireland in a brave effort against the English Crown. Known today as “O’Sullivan’s March,” only 35 soldiers eventually survived the harsh conditions and numerous skirmishes, and O’Sullivan himself escaped to Spain by ship as the last independent Irish chieftain of the Munster region. Fifty years later, the remaining O’Sullivans of a once powerful clan were a favorite target of Oliver Cromwell in his path of destruction across Ireland.

### The King’s Shilling / Gravel Walks

Ian Sinclair

The King’s shilling is a historical slang term referring to the earnest payment of one shilling given to recruits to the armed forces of the United Kingdom in the 18th and 19th centuries, although the practice dates back to the end of the English Civil War. To “take the King’s shilling” was to agree to serve as a soldier or sailor in the Royal Navy or British Army. In fact, men rarely volunteered for this privilege. The British practice of manning naval ships with “pressed” men, who were forcibly placed into service, was a common one in English history, dating back to medieval times. Under British law, the navy had the right, during time of war, to sweep through the streets of Great Britain, essentially arresting men and placing them in the Royal Navy. Ian Sinclair was a singer and songwriter from Northern Scotland with the 1970s Celtic band Mirk.

We follow this song with a three-part contemporary reel.

### The Girl I Left Behind Me / The Battle of Aughrim / Peace, Brothers, Peace

Traditional Irish  
Nigel Gatherer

The words to **The Girl I Left Behind Me** were first printed in Ireland in the late 18th century. It was used as a marching song by the U.S. army from the early 19th century onwards, and is particularly associated with the American Civil War, in which both sides sang their own version, each with adapted lyrics. It’s easy to see why soldiers would have been drawn to this song with its focus on the proverbial girl left at home. We follow the song with two Irish polkas. The Battle of Aughrim took place outside Galway in 1691 and was the decisive battle of the Williamite War in Ireland which ended Jacobitism (the push by the Scots to restore the Roman Catholic Stuart King James II to the throne of England and Ireland). The last tune is a contemporary Scottish composition.

### There Were Roses

Tommy Sands

In 1974, musician and peace activist Tommy Sands lost two friends to the sectarian violence that plagued Northern Ireland from the late 1960s to 1998. Allan Bell, a Protestant, was murdered near the town of Newry. A short time later, Sean O’Malley, a Catholic and, ironically, Bell’s close friend, was killed in retribution for Bell’s murder. **There Were Roses** is a poignant retelling of this event. The signing of the Good Friday or Belfast Agreement in April 1998 established a plan of government which has finally brought some lasting peace to Northern Ireland, but the threat of another outbreak of violence always hovers close to the surface and the 300 some murals painted on the sides of buildings in Belfast and Derry are a daily reminder to residents and visitors of how recent and tragic “The Troubles” were.

### Volcanic Jig

Natalie MacMaster

MacMaster is an amazing fiddler and composer from Nova Scotia who tours the world with her special brand of Cape Breton music. This tune appears on her album, **Yours Truly**.

### The Wind that Shakes the Barley

Robert Dwyer Joyce

This Irish ballad was written by Joyce (1830–1883), a Limerick-born poet and professor of English literature, from the perspective of a doomed young Wexford rebel who is about to sacrifice his relationship with his loved one and plunge into the cauldron of violence associated with the 1798 rebellion in Ireland. The references to barley in the song derive from the fact that the rebels often carried barley or oats in their pockets as provisions while on the march. This gave rise to the post-rebellion phenomenon of barley growing and marking the “crotty-holes,” mass unmarked graves, into which slain rebels were thrown. The growth of new barley each Spring is said to symbolize Irish resistance to British oppression.

### Peace and Plenty

Brian McNeill

This is a slow strathspey composed by the former fiddler for the award-winning Scottish group the Battlefield Band.

## The Rights of Man / Man of the House

Traditional Irish

*The first tune is a hornpipe inspired by Thomas Paine's collection of articles by the same title published in 1791 which supported the French Revolution. The second tune is a session reel.*

## Both Sides the Tweed

Dick Gaughan

*This song speaks to the historical ties between Scotland and England. The song was written in 1979 and first appeared on Gaughan's 1981 album **Handful of Earth**. "Both sides the Tweed" speaks of the corruption involved in the negotiations leading up to the Act of Union of 1707, which linked Scotland and England on political terms that Scottish nationalists believed did much to damage Scottish culture. The song title refers to the River Tweed which marks part of the border between Scotland and England, but the song's message suggests peaceful solutions.*

## If I Had a Hammer

Pete Seeger and Lee Hays

*Written in 1949 in support of the "progressive movement," a period of social activism and political reform in America, this song was first recorded by The Weavers. It hit No. 10 on the charts in 1962 with Peter, Paul, and Mary's version. We thought the phrases "hammer of justice and bell of freedom" were fitting for our theme.*

### Moravian College Celtic Ensemble:

Amelia Balderrama, *fiddle* – Andrea de Carlo, *flute, voice*  
Brian Holder, *piano* – Kelly Holder, *fiddle*  
Jennifer Kerchner, *fiddle* – Amber Emerson, *voice, Irish dance*  
Emily Strong, *fiddle* – Laura Gower, *flute, whistle, mandolin*  
Emily Hanes, *fiddle* – Alyssa Ascher, *percussion*

The Moravian College Celtic Music Ensemble comprises faculty members and students, both music majors and non-music majors.

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### ABOUT THE PERFORMERS

**John S. Arnold**, *director*, is the guitar instructor at Moravian College where he teaches private lessons (classical, flamenco, lute, fingerstyle), guitar ensemble, flute & guitar ensemble, guitar literature, & guitar pedagogy. Prior to this position he taught guitar at Bennington College in Vermont. As a soloist and chamber musician, he has performed with numerous ensembles and in various venues including the Pennsylvania Sinfonia Orchestra, Allentown Symphony Orchestra, SATORI, Pennsylvania Shakespeare Festival, Kennedy Center, Musikfest, Philadelphia Classical Guitar Series, Hartt International Guitar Festival, and on national public radio & television. In 2002, John was awarded the T. Edgar Shields Prize for distinguished studio instruction at Moravian College where his students have won many competitions including the MC Concerto Competition and the prestigious Guitar Foundation of America (GFA) Competition (Youth Division). From 2000-2012, he founded and directed the Bethlehem Guitar Festival. In 2011, Shenandoah Conservatory presented John with the Alumnus of Excellence Award, recognizing alumni for outstanding work in their field. In addition to teaching and performing, John has been a judge for numerous guitar competitions. Mr. Arnold holds an Artist Diploma degree from the Hartt School, University of Hartford; Bachelor's and Master's Degrees in Guitar Performance and Guitar Pedagogy from Shenandoah Conservatory of Shenandoah University. Mr. Arnold has recorded several CDs and published arrangements for guitar with ClearNote Publications and Guitar Chamber Music Press.

**Alison Gillespie**, *director*, has been an artist-lecturer and Celtic Fiddle instructor in the Moravian College Music Department for the last 19 years. She has taught, performed, and recorded with Celtic musicians here in the States and in Ireland. She is the lead fiddler for Celtic groups Blackwater and Banna Lach.

**George Fairchild**, *percussion, voice*, has been a prominent member of the Valley's Celtic music scene for the last 15 years. He has competed in the All-Ireland Music Championships on bodhran. George is a Lab Coordinator and Adjunct Professor in the Moravian College Chemistry Department.

**Pam Kalapay**, *voice, guitar, bodhran*, performs with the Lehigh Valley-based Celtic group Banna Lach, and is a regular player at area Irish music sessions. She is a Library Assistant for Periodicals at Reeves Library, Moravian College.

**Terry Hartzell**, *uilleann pipes*, is a special guest musician with the Moravian College Celtic Ensemble this semester. Terry performs regularly with the Lehigh Valley-based Celtic group Pipers Request and is a frequent player in area Irish music sessions.

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## Upcoming Music @ Moravian

*Senior Recital*

**Michael Wisnosky, bass**

**“Somethin’ Comin’ On”**

7:30 PM - Friday, April 10, 2015

First Presbyterian Church - Allentown, PA

Admission free

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*Student Ensemble*

**Moravian College Dance Company**

**Celebrating 40 Years of Dance!**

7:30 PM - Friday & Saturday, April 10 & 11, 2015

Foy Concert Hall - Hurd Campus

\$8 general admission

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*Student Recital*

**Moravian College Composers’ Concert**

**All Student Compositions**

4:00 PM - Sunday, April 12, 2015

Peter Hall - Hurd Campus

\$10 general admission

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- for information & tickets: 610-861-1650 or [music@moravian.edu](mailto:music@moravian.edu) -

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### Performance Hall Etiquette

#### Food and Drink

Food and drink (including bottled water) are not permitted in the performance halls (Foy, Peter, or Hearst). Eating and drinking are permitted only in designated areas.

#### Smoking

Smoking is prohibited inside any building or facility on the Moravian College Campus.

#### Late Seating

Every effort is made to begin events on time. Latecomers will be seated at the discretion of the management. This is for the consideration of both the artists and the audience.

#### Photographs/Recording

No recording devices of any kind are permitted in the performance halls without permission of the performers and the Music Department staff. These include, but are not limited to, still cameras, video cameras, and tape recorders.

#### Pagers/Cellular Phones/Electronic Watches

Please set pagers, cellular phones, and electronic watches to their “silent signal” before entering the theatre.

Please refrain from using cellular phones inside the performance halls.

These devices are disturbing to performers and disturbing to other patrons.

*Thank you for your cooperation !*



Moravian College encourages persons with disabilities to participate in its programs and activities. If you anticipate needing any type of accommodation or have questions about the physical access provided, please contact the Department of Music at [music@moravian.edu](mailto:music@moravian.edu), or call 610-861-1650 at least one week prior to the event.